

BULLETIN OF THE ART INSTITUTE OF CHICAGO

APRIL NINETEEN TWENTY · NINE



"ST. JEROME IN THE DESERT," BY ALESSANDRO MAGNASCO (1667-1749)
LENT BY CHARLES H. WORCESTER

VOLUME XXIII

NUMBER 4



"THE MAN WHO BLEW HOT AND COLD." DRAWING BY REMBRANDT, 1634-1635
THE CHARLES DEERING COLLECTION

TWO DRAWINGS BY REMBRANDT

A PAINTER'S drawings are often of supreme interest to the student because they reveal a direct sense of power which may be buried in the final composition. Rembrandt's drawings everywhere display a prodigious amount of this power which must explain their great reputation, for they make none of the ordinary concessions to "good taste" or finish, found in so many Italian drawings. Ren-

aissance draughtmanship at its height was concerned of course with other matters: with the problems of contour and volume, and with a desire for complete linear harmony. And even in the feebleness of the Bolognese, and the uncontrolled baroque sketches of Tiepolo, the Italian feeling for style was never lost. Rembrandt, however, employed drawing to set down a quick, passing impression or

a sudden plan for a composition which might otherwise have escaped him. A broken net of lines, some broad cross-hatching, a wash hastily applied, and the sketch was done. Only a few of his many drawings were carried further. Two examples by Rembrandt are among the many splendid drawings and prints included in the Charles Deering Collection.

The first problem connected with any drawing by Rembrandt is of course the question of its authenticity. Strangely enough, while many other works have declined in favor, from decade to decade, Rembrandt's sketches have always been avidly collected. During his lifetime, the dealer Zoomer, his patron, Six, and painters like G. Flinck and Jan van de Cappelle eagerly picked up whatever they could lay hand to, and drawings which belonged to any of these collectors may be considered genuine. Rembrandt, himself, signed and dated a few of his studies and his handwriting is found on a few more.

Another class is made up of drawings for definite paintings or etchings, but here one must proceed warily for some of these are late copies made *after* finished works while others are copies of original drawings by students. The whole problem of Rembrandt's pupils is a mystifying one, for undoubtedly among the hundreds of drawings attributed to the master are some in which he had no hand. Fabricius, Aert de Gelder, Salomon Koninck and G. van den Eeckhout as well as the better known Ferdinand Bol, Nicolaes Maes, Philips Koninck and Samuel van Hoogstraeten are among the artists who worked in Rembrandt's manner and who have left drawings almost indistinguishable from his. To add to the confusion, his sketches have been systematically faked since the middle of the eighteenth century. Both drawings in the Charles Deering Collection have been studied by Dr. Wilhelm R. Valentiner, author of "Die Handzeichnungen Rembrandts"¹ and pronounced genuine.

The second problem is the question of chronology, and here, it must be said, authorities differ and the evidence is

hazardous. In general it may be noted that the earlier a drawing is, the tighter and more detailed is its execution, but this after all is an imperfect axiom. There are early drawings which are surprisingly free, just as there are later ones which happen to be exact and painstaking. One can never tell just how far Rembrandt will take a design or how completely his genius will transcend the ordinary artist's development. Sometimes one can date a drawing from its subject. The studies of a child and its mother which reflect the face of Saskia presumably belong to the years 1635-1637, and the romantic landscapes with their sense of solitude probably were designed after 1642, the year in which she died. After 1642 the biblical subjects are greatly increased and occupy him until his death in 1669. Some critics have tried to date the drawings on technical grounds. During his early period, Rembrandt is said to have used a number of mediums: sanguine, black pencil, brush, silver-point, and pen with washes of bistre and china ink, and even occasional retouches of oil. After 1640 he limited himself to black pencil, pen and washes, and his pen-points were no longer fine, but were quills or reeds calculated to give firm, dashing strokes. Rembrandt was declared bankrupt in 1656 after many reverses of fortune and a minute inventory was compiled of his various possessions. In the "Cabinet of Curiosities," there were five-and-twenty portfolios, albums, sketch-books and packets which contained studies, sketches and designs by the painter. They were roughly classified as a "portfolio of nude men and women," a portfolio of "landscapes" and one of "animals," a packet of drawings from the "antique," several albums and sketch-books containing "landscapes," and two of drawings of "statues." Two years later the whole lot was sold and formed the basis of several of the great collections.

The first of the Deering drawings is a pen sketch washed with bistre which represents in Dr. Valentiner's opinion a fable by Aesop in which a Satyr refuses friendship with a man who at one time blows hot to warm his fingers, and the

¹Vol. I. New York, 1925. Vols. II and III in preparation.



"THE BLOODY COAT OF JOSEPH BEING SHOWN TO JACOB." DRAWING BY REMBRANDT, C. 1660
THE CHARLES DEERING COLLECTION

next cold to cool his meat. It comes from the Earl of Shrewsbury's collection and according to Dr. Valentiner, was drawn in 1634 or 1635. During this period, Rembrandt was at the height of his early powers. His home-life was happy and his work had begun to attract great attention among the amateurs of the city. He made many sketches of Dutch interiors which are among the most national of his subjects. Picturesque beggars interested him and it is not hard to imagine that this sketch grew out of some Amsterdam work-house. He has chosen the moment in which the Satyr turns in surprise to his friend to ask him why he is blowing on the scalding dish. Characteristically he has been interested in the psychology of the situation, in the Satyr's wonderment, expressed in the tilt of his head and in the protesting hand which he places on the other's shoulder. The man, with spoon raised half-way to his mouth, smiles broadly. Behind are

two other grinning figures, and to balance the left group, two figures seated on the right and one standing figure about to open the door. The method of drawing is summary and here Rembrandt's line seems to take on infinite complexity. At times it widens to a thick curve and again it is thin and broken. It reveals forms, not by surrounding them with line, but by accenting certain planes and leaving others to be supplied by the imagination. The bistre which is washed on with such seeming carelessness serves to establish the contrasts of light and shade essential to Rembrandt's style—to strengthen the important planes and to suppress the unimportant.

The second drawing, once in the Philip Moore Collection (1856) and more recently in the collection of the Earl of Shrewsbury, Dr. Valentiner places about 1660. It is in pen faintly washed with bistre and is one of a series conceived for the "Bloody coat of Joseph being shown to Jacob." It was

not unusual for Rembrandt to carry the same subject about in his mind for a number of years, experimenting again and again with its elements. One is amazed at the variation in the different handlings. Each time the artist seems to have thrown away the last plan and started fresh from the beginning. Eight separate versions of the scene are listed by Dr. Valentiner² to which this must be added as a ninth. Of the three earliest, drawn round the year 1630, by far the most powerful is one now in the Berlin Print Room in which there is a famous head of Jacob. In the whole series Rembrandt never excelled the drawing of this tortured face or the intensity of grief expressed through the clenched hands and the rigid body. When he next turned to the motif, he was in a gentler mood. Jacob is made to express his sorrow by the sudden lifting of a hand or by sinking slowly to his knees before the narrators. In the version of 1655, he raises both hands and turns his eyes toward heaven. In the present drawing Rembrandt has suppressed all outer drama. The bearded patriarch sits quiet, his head slightly drooping, his hands clutching the arms of his

opus cited, Pls: 95-102

chair, completely stunned by the news which his sons have brought. Facing him is the spokesman, recounting the story with vivid gesture. In contrast to the first drawing, the execution is delicate and the line almost precise. Rembrandt worked over the scene so much that all the characters are related to the design. Jacob is the logical center and the other figures are made to bend their bodies and incline their heads toward him. There is no setting and very little suggestion of chiaroscuro in the limited strokes of bistre. Rembrandt softens the wash round Jacob's head to create an ambient effect and darkens another portion to throw the face of the child into relief. Brief as it is, the sketch leaves an impression of the painter's power to select the essential, and to present whatever he chose with an effortless mastery.

A third drawing, also in the Charles Deering Collection, representing "Scipio and the African Bride" is not by Rembrandt in the opinion of Dr. Valentiner, but is a copy after a lost original. The arrangement and method are Rembrandt's, but his impetuous attack is lacking. Other copies are in the Bonnat Collection (Louvre) and in the Berlin Print Room. D. C. R.



"SCIPIO AND THE AFRICAN BRIDE." COPY AFTER A LOST DRAWING BY REMBRANDT
THE CHARLES DEERING COLLECTION

FOUR PAINTINGS BY ALESSANDRO MAGNASCO

INTEREST in Italian painting, at one time limited to the primitive and Renaissance periods, has lately been widening to include some of the best baroque masters, long regarded as decadent examples of a great style. One of the painters to benefit most has been Alessandro Magnasco, for not only have his works been featured in recent exhibitions, but a society in London has been named after him, with the avowed purpose of making his paintings, and those of his contemporaries, better known.

Our knowledge of Magnasco comes largely from a short biography by Carlo Giuseppe Ratti¹, included in the second volume of *Delle Vite de' Pittori*, published in 1769 twenty years after the artist's death. Born in Genoa in 1667 Magnasco was taken to Milan and apprenticed at an early age to Filippo Abbiati. He learned rapidly and soon established himself in portrait-painting, a field which he later abandoned for genre and landscape. Ratti tells us that he lived a busy life, traveling from city to city and being well received, particularly at Florence, where he came under the patronage of the Grand Duke, Gian Gastone de' Medici. To the end of his life, his skill remained and he left an extraordinary number of works, peopled with those agitated little figures for which he had become famous.

Magnasco always worked with great haste, as several of Ratti's anecdotes prove,

¹ Re-issued with notes by Benno Geiger. Berlin, 1914.

and even in the best of his work there is a hint of the improviser. But such a method had its advantages. He usually painted on a small scale and the free, loose handling which he adopted kept his designs from becoming too detailed. Some of his finest works are triumphs of rapid painting and show that he was worthy of being called "a minor Tintoretto." His genre paintings are full of a keen observation which in some ways foreshadows the later and more perfect examples of Pietro Longhi. But unlike Longhi, Magnasco cared nothing for scenes of society or grandeur. His eye was taken by card-players, winebibbers and renegade soldiers who are placed in operatic settings of caves or deserted castles. Critics now point out that he is in line with the great Venetian tradition begun in the sixteenth century by Veronese and Tintoretto and completed in the eighteenth by Guardi and Tiepolo, that tradition which relied for its power on the inspired handling of the brush. Four works by Magnasco are appropriately exhibited with important Venetian paintings in Gallery 48.

The first is an "Arcadian Landscape" lent by Charles H. Worcester in which the painter observes the conventions of his day in regard to nature. Sky, hills, and trees are involved in an exuberant rhythm, which in the hands of a painter like a *Salvator Rosa* easily became theatric. Scattered about the landscape are the typi-



"MONKS AT SUPPER," BY ALESSANDRO MAGNASCO
LENT BY MARTIN A. RYERSON

cal Magnasco figures which he repeated stroke for stroke in at least one other composition². The charm of the painting lies as often the case with Magnasco, in the color: in the surprising contrast of blue and white with masses of dark rich tone. Idylls of this type form an important class of his work and combine the robustness of the old style with some of the elegance of the eighteenth century.

Also lent by Mr. Worcester is a small canvas, "The Witch," representing the painter's fondness for the picturesque. A wrinkled old hag squats in her kitchen stirring a potion, while about her, lightly touched in, are the tools of her craft. Alchemists, sorcerers and witches fascinated Magnasco, and his treatment of them is full of an unconscious humor which reminds one of Goya with the bitterness left out. "The Witch's Cart," formerly in Berlin, and a whimsical dance of a witch in the collection of Italoico Brass in Venice represent the height of Magnasco's ability in this vein.

The same delight in unusual subjects prompted Magnasco's series of mendicant monks, of which "Monks at Supper," lent by Martin A. Ryerson, is characteristic. Émile Bernard in discussing this angle of his work³ shows how the decline of the great orders furnished the painter with new and fascinating models. No longer shut up in monasteries the monks roamed the countryside in bands, begging and stealing their way across Europe. Mag-

nasco always painted them with thin bodies, clad in ragged robes and with hands outstretched for alms or lifted in sudden ecstasy.⁴

In Mr. Ryerson's painting they have stopped for food and rest in a ruined abbey, and from the dark shadow, Magnasco's brush has picked out their bent and elongated figures with a few shrewd strokes of pigment. Because he happened to distort his figures to suit a baroque rhythm the painter has sometimes been compared unwisely with El Greco. But it is obvious that Magnasco lacked completely his exalted mysticism as well as his grasp on form. Magnasco is worldly and fantastic, rather than mystic, and no matter how delightful, surely a minor figure.

In the "St. Jerome," belonging to Mr. Worcester, however, he achieves a distinction which lifts him out of his period. The Saint, attenuated and almost nude, leans rigidly against the wall of his cave, with no more life in his face than in the skull which rests beside him. At his feet a lion crouches and on the ground lies his discarded Cardinal's hat. Nothing is superfluous. There is no extravagance of brush or mood. Color is limited to a few strokes of grey, the red splash of the hat, and a peculiar blue for the background. It has

the quick, decisive manner of a sketch but also the completeness of a painting. Here Magnasco's subject and treatment have entirely fused. "St. Jerome" has the restraint of Guardi and something of the acuteness of Daumier.

D. C. R.

⁴Geiger. Pls. 23-34.



"ARCADIAN LANDSCAPE," BY ALESSANDRO MAGNASCO
LENT BY CHARLES H. WORCESTER. ONE OF THE
ARTIST'S COMPOSITIONS SHOWING EIGHTEENTH
CENTURY ELEMENTS

²See Geiger, *op. cit.*, Pl. 43.

³*Gazette des Beaux Arts*, Per. V, Vol. I (1920), pp. 351-361.

GIFTS AND LOANS

PAINTINGS AND SCULPTURE

GIFTS

- *Water color by Florence Esté. *Miss Esté's Estate.*
- *Water color by Francis Picabia. *The Arts Club of Chicago.*
- Bronze bust of George Luks by Margaret Sargent. (*Gal. 29.*)
Frederic C. Bartlett.
- Bronze bust of Senator Beveridge by Paul Manship. (*Gal. 29.*)
Frederic C. Bartlett.



GEORGE LUKS

DECORATIVE ARTS

GIFTS

- Pair of Whieldon porcelain figures. (*Gal. L5.*) *Purchased from Atlán Club Funds.*
- *3 French wallpaper panels. *Mrs. Marshall Field, Jr.*
- 20 fans (*Gal. A1*), *5 pieces of lace, 9 bags (*Gal. A3*), *2 samplers, *1 piece of needlework. *Elizabeth Day McCormick.*
- 90 foot cornice to complete Grinling Gibbons cornice. (*Gal. L5.*) *The Antiquarian Society.*
- *English, 18th century Queen Anne quilt (needlework). *William J. Quigley.*
- Washington figurine, 19th century, Staffordshire. (*Gal. H20.*) *Robert Allerton.*
- English, 19th century compote. (*Gal. H20.*) *Robert Allerton.*
- *Early 19th century Staffordshire dish. *Robert Allerton.*
- *Italian bookend covers. *Martin A. Ryerson.*
- *Black thread lace shawl. *Mrs. Stella Dyer Loring.*
- 25 pieces of Lowestoft porcelain (*Gal. H20*), *2 shawls, *overskirt, *cap (English), *9 prints (American and English). *Mrs. Emily Crane Chadbourne.*
- *10 pairs of shoes, 2 English mannikins (*Gal. A1*), French, *19th century print, *2 wax figures. *Mrs. Potter Palmer through The Antiquarians.*
- *English, 19th century, Staffordshire pitcher. *Miss Adelia Thompson.*
- English fan, black thread lace. (*Gal. A1.*) *Mrs. Charles L. Hutchinson.*
- English, 18th century, salt-glaze teapot. (*Gal. G30.*) *Mrs. Charles Netcher.*

PRINTS AND DRAWINGS

GIFTS

- *12 English mezzotints, "The Seasons." *Maurice L. Rothschild.*
- *English mezzotint by Elizabeth Galland. *Mrs. George A. Martin.*
- *English mezzotint by Samuel Cousins. *Walter S. Brewster.*
- *Aquatint by Alexieff. *Robert B. Harshe.*
- *Etching by Lievens. *Bernard F. Rogers.*
- *Lithograph by Delacroix. *Edward C. Crossett.*
- *Lithograph by Signac. *Martin A. Ryerson.*
- *4 aquatints by R. Varin. *Ernest Byfield.*
- *8 English sports prints. *Anonymous gift.*
- *2 drawings by Constantin Guys and one by Mathieu Verdilhan. *The Arts Club of Chicago.*
- *33 British posters. *London Underground Railway.*



MEZZOTINT BY COUSINS

LOAN

- Book—"Works of William Hogarth," Lond. 1835. *Mrs. Alexander White.*
- *Not yet placed on exhibition.

LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE

MONDAYS, 1:30 P.M.

- APRIL 1, "Pictures." (Courtesy of Chicago Galleries Association.) 8, "Flower Arrangements." (Courtesy of Ernst Wienhoeber Company.) 15, "What to Do With a Fifty Foot Lot." Mr. S. A. Cushing-Smith. 22, "Your Garden; Its Design and Planting." "Mr. S. A. Cushing-Smith. 29, "Modernizing of Old Houses." Mr. Edgar Miller.
- MAY 6, "Points of View of Decorating." Mr. Edgar Miller. 13, "The Playroom and Schoolroom." Miss Marie Blanke. 20, "The Living Room is Everybody's Room." Miss Frances Harrington. 27, "Color With a Reason." Miss Frances Harrington.

B. GALLERY TALKS ON PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 TO 1:15 P.M.

- 3:45 TO 4:30 P.M., MISS MARGARET DAVIS, ASSISTANT TO MR. WATSON
- APRIL 2—Sargent. 9—Whistler. 16—Botticelli. (Miss Davis.) 23—Renoir. (Miss Davis.) 30—Cézanne. (Miss Davis.)
- MAY 7—Van Gogh. 14—Gauguin. 21—Forain. 28—Toulouse-Lautrec.

C. SKETCH CLASS FOR NOVICES

FRIDAYS, 10:30 A.M. TO 12:00 NOON

- APRIL 5—Figures in Landscape. 12, 19, 26, May 3, 10, 17, 24, Drawing the Figure. (Mr. Adrian J. Dornbush.)

D. GALLERY TALKS ON THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 TO 1:15 P.M.

- APRIL 5—Foreign Section, Carnegie International Exhibition. 12—Children's Oriental Exhibit. (Miss Davis.) 19—Carnegie International Exhibition. (Miss Davis.) 26—Japanese Room. (Miss Davis.)

E. THE ENJOYMENT OF MODERN ART

FRIDAYS, 2:30 P.M.

- APRIL 5, "Some Leading Painters of the Middle West." (Mr. Watson.) 12, "Modern Art in the Theatre." Miss Margaret E. Davis. 19, "Native Arts of New Mexico." Mrs. Thomas Wood Stevens. 26, "Taos and Santa Fe Artists." Mrs. Thomas Wood Stevens.
- MAY 3, "The Inspiration of New Mexico." Mrs. Thomas Wood Stevens. 10, "Japanese Prints." Miss Helen Gunsaulus. 17, "Oriental Influence on Western Art." 24, "A Demonstration of Modern Sketching." Mr. Adrian J. Dornbush.

F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN PROVIDED UNDER THE JAMES NELSON RAYMOND PUBLIC SCHOOL AND CHILDREN'S LECTURE FUND

SATURDAYS, 1:30 TO 2:20 P.M.

- APRIL 6—Pictures by Children. 13—Modern Landscape Sketching. 20, 27.
- MAY 4, 11, 18—Drawing from the Figure. Mr. Adrian J. Dornbush.

EXHIBITIONS

- December 1—April 15—Prints by Albrecht Dürer from the Potter Palmer Collection. *Gallery 17*. Four Centuries of Etching and Engraving. *Gallery 16*. Prints by Martin Schongauer, Lucas van Leyden, Israel van Meckenem and Matthäus Zasinger from the Clarence Buckingham Collection. *Gallery 18*.
- January 15—April 15—Exhibition of Modern Textiles and Wallpapers, lent by Robert Allerton. *Gallery L4*.
- February 20—April 15—Children's Oriental Exhibit. *The Children's Museum*.
- March 15—May 15—A Survey of Lithography. *Gallery 12*.
- March 15—May 15—Le Monument du Costume. *Gallery 13*.
- March 15—May 15—The Tarocchi Cards (E. Series). *Gallery 14*.
- March 19—April 21—Paintings from the Foreign Section of Carnegie International Exhibition. *Galleries G51-G61*.
- April 1—June 1—Prints by Hokusai from the Clarence Buckingham Collection. *Gallery H5*.
- April 17—May 13—Exhibition of Work Done in the Chicago Settlements. *The Children's Museum*.

PROGRAM OF LECTURES IN THE DEPARTMENT OF
MUSEUM INSTRUCTION

The Department of Museum Instruction offers the following series of lectures in the form of weekly classes which may be entered at any time without entrance requirements. A fee of five dollars is charged for twelve lectures which may be attended any time within the year. There is a special charge for sketch and color classes. In addition to the regular series of lectures the Department arranges gallery talks for clubs by special appointment. Instructors will be provided for school groups who wish to visit the Institute either for a general survey of the collections or to supplement their school study in some particular field. Guide service for visitors may also be arranged.

The following schedule will begin the first week in April and continue for ten weeks:

ART AND MANNERS. MONDAYS AT 11:00. *Miss Parker*. Ten talks on life and manners of different periods and countries as illustrated in various phases of art. Among the subjects will be Paris in the Latter Nineteenth Century, the Peasant in Art, the Commedia dell'arte in Art, the Grotesque in Art.

COLOR. TUESDAYS FROM 1:30 TO 3:30. *Miss Parker*. A course for developing a more discriminating use and enjoyment of color. Illustrated with experiments in water-color and examples of fine color in the Art Institute collections. No knowledge of drawing is necessary. The class is limited to twenty-five. The fee for the course is \$10.00.

MYTHS AND LEGENDS IN ART. WEDNESDAYS AT 11:00. *Miss Mackenzie*. Illustrated lectures on the interesting myths and legends which have appeared and reappeared in the sculpture and paintings of great artists.

ART CENTERS OF EUROPE. THURSDAYS AT 11:00. *Miss Parker*. The architecture, painting and sculpture that one sees in France and England presented so that one may enjoy it more intelligently. A course which creates a background for anyone going abroad.

THE ART INSTITUTE COLLECTIONS. THURSDAYS AT 7:00. *Miss Upton*. Informal gallery talks in the evening on the permanent and current exhibits.

PERIOD FURNITURE AND ITS BACKGROUNDS. FRIDAYS AT 11:00. *Miss Parker*. A survey of the great styles of interior architecture and their furnishings, illustrated with slides, and the period rooms and furniture in the Art Institute collections.

FAMOUS STORIES AND HOW GREAT ARTISTS HAVE TOLD THEM. SATURDAYS AT 9:20. *Miss Mackenzie*. While enjoying the story we can learn to see and enjoy still more the beauty of the way it is told and the skill of the artist who tells it.

SKETCH CLASSES FOR AMATEURS. TUESDAYS FROM 10:15 UNTIL 11:45. *Mrs. Stevens*. The fee for this course is \$7.50. FRIDAYS FROM 1:30 UNTIL 3:30. *Miss Hyde*. The fee for this course is \$10.00.

NEW GOVERNING LIFE MEMBER

MARTIN C. SCHWAB

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Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager, Membership Department.

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THE RESTAURANT

The Cafeteria is open every day from 11 to 4:45 o'clock. The Tea Room serves table d'hôte and à la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45.

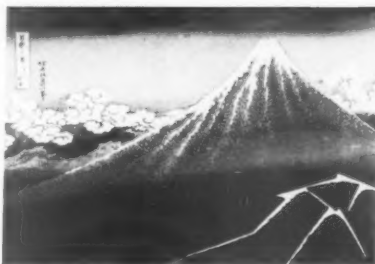
SUNDAY CONCERTS AND LECTURES

FULLERTON HALL

Concerts will be given every Sunday afternoon at 3 and 4:15 o'clock by the Little Symphony Ensemble, George Dasch, Conductor. Admission twenty-five cents.

Lectures on "French Sculpture" will be given by Lorado Taft on the following Sundays at 5:30 o'clock: April 7-14-21-28. Admission free.

The Cafeteria will be open on these Sundays from 12:15 to 8 o'clock.



FUJI AND THE GREAT WAVE AT KANAGAWA AND VIEW OF FUJI IN STORM
TWO LANDSCAPES BY HOKUSAI NOW ON EXHIBITION FROM THE CLARENCE BUCKINGHAM COLLECTION

THE ART INSTITUTE OF CHICAGO

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"THE WITCH" BY ALESSANDRO MAGNASCO
LENT BY CHARLES H. WORCESTER

Announcements
of the
GOODMAN THEATRE
and the Players thereof, now known as the
ART INSTITUTE OF
CHICAGO CIVIC
REPERTORY COMPANY

Now playing:

Mr. Richard Brinsley Sheridan's famous Farce

"THE CRITIC

or A Tragedy Rehearsed"

Produced under the direction of B. Iden Payne

And this reminds us; and, in the language of Mr. Sheridan's

"Mr. Puff," we address ourselves

"To the Charitably Inclined"

or

"To those whom Fortune hath blest with Affluence:"

The theatre has good use of numerous articles of Furniture, Clothing or Vertu. If you have any such in your attic, or are about, on the approaching Moving Day, to dispense with them, you are heartily besought to remember the Theatre. We have to set plays of all times and periods, gentle or simple, elegant or homely. Our stage presents in its changing world all manners and *metiers*. The only rare object is the one we cannot use. But our friends have in the past given us and we have received with gratitude these Several Things: boots, swords, books, armor, chairs, hats, love-seats, what-nots, gowns, guns, suits (hunting, dress, golf, business, aviation and swimming), lamps, pictures (with or without Art Value), tables, tinware, glasses, decanters, dishes—And from this you may judge the breadth and measure of our Gratitude.

After "The Critic", Mr. Whitford Kane

will produce

"The Island of Saints"

a new play in one act by St. John Ervine,
together with

"THE SHADOW OF A GUNMAN"

by Sean O'Casey, author of "June and the Paycock"

This is an important work of the modern Irish Theatre, and should, with Mr. Kane, Miss Mary Agnes Doyle and Mr. Art Smith in the cast, prove one of the season's most interesting productions.

Following the Irish Bill, the Theatre will offer, for the first time in English the great drama formerly done in Hebrew by the Habima Players of Moscow,

"THE GOLEM"

This is also a production of the first importance, bringing to our audience one of the most imaginative and significant plays of the time.

The dates of the changing bills will be advertised in the daily press.

Two other productions are in contemplation, one a novel modern American play and one a drama of Shakespeare not recently given in Chicago.

The Children's Theatre will continue for the present with its successful Saturday matinees of

"HANS BRINKER or THE SILVER SKATES"

to be followed by a new version of

"SNOW WHITE & The Seven Dwarfs"

The new Studio Theatre will be opened for a series of performances by the Studio, including productions of "The Trojan Women", "Plots and Playwrights", "Pan and the Young Shepherd", "The Learned Ladies", etc.

And so, again reminding you of the foregoing APPEAL for OBJECTS as well as the Advertisement of Plays,

We remain *Your Obedient Servants.*

For the Goodman Theatre

Cloyd Head, Manager

Thomas Wood Stevens, Head of Drama Department.

